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Quelques aspects du taoïsme tardif dans  
les manuscrits de Dunhuang 敦煌

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Il est bien connu que les manuscrits de Dunhuang sont, dans leur immense majorité, des manuscrits bouddhiques. Il est vrai qu'il y a des matériaux non bouddhiques, mais il est le plus souvent possible d'expliquer leur présence dans les fonds de bibliothèque et d'archives bouddhiques qui constituent la collection.

Parmi les manuscrits non bouddhiques, une place particulière doit être faite aux manuscrits taoïques. A la différence des matériaux bouddhiques, très variés, ils ne nous donnent presque aucun renseignement concret sur la communauté taoïque de Dunhuang. Les spécialistes pensent d'ailleurs que le taoïsme a disparu, sous sa forme organisée, au plus tard lors de l'arrivée des Tibétains à Dunhuang, dans les années 780. Ce n'est, bien entendu, qu'une hypothèse.

A défaut de renseignements précis, quelques matériaux apportent cependant un certain éclairage sur le taoïsme effectivement pratiqué à Dunhuang. L'un d'eux est le ms. P. 3562V°. On peut le considérer comme issu d'une communauté taoïque ou d'un milieu social dont la religion dominante était le taoïsme. C'est un recueil de 24 textes divers, dont 12 sont des prières ou modèles de prières pour le repos de l'âme de certains défunts. En particulier, les 5e et 6e textes, pour respectivement un maître et une religieuse, sont clairement taoïques. Les défunts y portent d'ailleurs des titres attestés notamment dans des "serments" taoïques connus par des manuscrits datés. Le 18e texte est plus surprenant. Il s'agit d'une prière lue lors d'une "assemblée sans obstacle" où se réunissent des fidèles laïcs des deux religions. Mais la prééminence est attribuée au taoïsme.

Le texte le plus intéressant est le 7e, prière pour le 100e jour après le décès d'un moine ou d'une nonne bouddhiste. La prière est rédigée à l'imitation fidèle de celles des maîtres taoïstes qui la précèdent dans le recueil. Cependant, le prologue est ici de caractère bouddhique, et quelques modifications mineures sont apportées au texte. La présence de cette prière pour des religieux bouddhistes dans un recueil à coloration taoïque, plus ou moins accentuée mais indiscutable, suggère que le milieu taoïsant dont il est un témoignage n'était pas refermé sur lui-même. D'ailleurs, le taoïsme que nous font connaître les prières paraît très fortement influencé par le bouddhisme.

La date du recueil reste indéterminée. Je la crois relativement tardive: fin du VIIIe siècle ou début du IXe, mais force est d'avouer que la question n'est pas objectivement résolue.

## On the Literary Genre *Ming* 銘 in the *Han* 漢, *Wei* 魏 and *Six Dynasties* 六朝

Takeshi KAMATANI, Kôbe University

*Ming*, one of the many genres in Chinese literature, is believed to have been developed during the *latter Han* 後漢 dynasty. However, its origin can actually be traced much earlier to inscriptions on bronzeware in the *Chou* 周 dynasty. In those days, bronzeware was

only produced for special reasons because it was an invaluable metal, and ming recorded the circumstances under which a bronzeware was produced. Normally a piece of bronzeware was made to register the conferment or ownership of territory. Such function gradually faded out in the *Ch'un-ch'iu* 春秋 period to give way to ming as a literary genre for eulogical purpose.

*Wen-hsin-tiao-lung* 文心雕龍, a milestone of literary criticism in the *Six Dynasties* 六朝, extolled the *Chin* 晉 poet *Chang Tsai* 張載's *Chien-ko-ming* 劍閣銘 because it included a *chen* 箴 to add specially the function of admonition to *ming*. We can therefore deduce that other mings of the time did not have the function of admonition as *Wen-hsin-tiao-lung* praised *Chang*'s attempt as an innovatory one. Actually the function of admonition did not continue for very long. *Pao Chao* 鮑照, about a century and a half after *Chang Tsai*, laid more emphasis on using ming as a means of expression or description of Nature. His work *Shih-fan-ming* 石帆銘 was a clear example of such an attempt. About another century later, in *Yu Hsin* 庾信's *ming*, the tendency towards expression became even stronger. Similar trend can also be seen in poetry.

*Pei* 碑 is a similar genre to *ming* in terms of literary style. The fundamental difference between them is in the material on which they are engraved. While *pei* can be carved on essentially any stones, special attention must be paid to the origin of the stones or bronze used in *ming*.

It was *Pan Ku* 班固 who contributed most to establishing *ming* as one of the styles of literature in the *Latter Han* dynasty. His *Feng-Yen-jan-shan-ming* 封燕然山銘 consisted only of thirty-five words, however it had a preface which was more than seven times longer. The preface contained a lot of historical details whereas the *ming* existed only as a summary at the end. This piece of *ming* was not significant by itself. The point is rather in the preface and the relation between the *ming* and the preface. Probably *Pan-Ku* was the first to create this form with an elaborate and well composed preface. And his work had become the standard form for *ming* and *pei*. Perhaps he composed *ming* to demonstrate his versatile talents not only in history or *fu* 賦, but also in *ming*.

justifying his betrayal to the *Ming* 明 dynasty were received warmly at his time. One reason to explain this phenomenon was that he was only one of the many intellectuals who had done so.

On *Mao Tun* 茅盾 's Idea of Sex and  
the Description of Sexual Love  
in *Eclipse & Wild Roses*

Shigeto SAIGUSA, Kyoto University

*Mao Tun* began his literary activity around the May Fourth movement. He did not appear first as a novelist, but as a well-known interpreter, critic and editor in China. In his youth he had showed concern for such issues as women's liberation, sexual love and the relation between literature and sex. Some of his more concrete ideas were expressed in *Sexual Description in Chinese Literature* in June 1927. Three months later he wrote *Disillusion* to establish himself as a novelist. Interestingly, much more sexual descriptions could be found in his earlier novels than in such later masterpieces as *Midnight* or *Spring Silkworms*. By comparing his trilogy *Eclipse* with some of the stories in his first anthology of short stories *Wild Roses*, this study aims at explaining *Mao Tun's* idea of sexual descriptions in narratives and the actual techniques he himself employed in his works.

According to *Mao Tun*, the description of sex in literary work is "to express morbid sexual desire, itself a kind of social and psychological disease worthy of studying". He praised *Guy de Mopassant's* style and technique which did not describe sex scenes, but emphasized more on the logic as well as the content of the plot. His theory apparently showed traces of naturalism, and he denied traditional Chinese pornographies and demanded that more sexual literature should appear in China. However, his own works did not seem to indicate his philosophies. The idea of sexual intercourse as morbid disease which *Emile Zola* suggested in his works *Nana* and *Terese Requin* had not been dealt with in depth by *Mao Tun*. What he had depicted were

The self-portrait of *Lu You* 陸游 as reflected  
in *Chien-nan-shi-kao* 劍南詩稿

Atsushi NISHIOKA, Kyoto University

*Lu You*, an important poet in the *Nan-Sung* 南宋 dynasty, is known generally as a patriotic poet. However, if we would only go through his works anthologized in the *Chien-nan-shi-kao*, we should realize that the level of patriotism was too simplistic to give an impartial view of the poet. When we deal with his poetry, the most important aspect is not his political attitude, but rather his self-portrait as a poet. Though he wished to fight against foreign intervention, failures in advocacy for war in *Hsing-yuan* 興元, the frontier against the *Chin* 金, had crashed all his dreams to become a warrior. He therefore remained a bitter poet who could only chant of the sorrows and frustrations he met in *Hsing-yuan*.

Assuming that half of *Lu You*'s life had been spent under such circumstances, I should proceed to analyzing his self-portrait in his poetry. The most important and striking quality was undoubtedly "*kuang* 狂". The word *kuang* literally means madness, but in his context, it would be more appropriate to understand it as an abnormal or distorted existence.

*Lu You*, whose patriotic spirit was strong and steadfast, repeatedly referred to himself as the "*kuang*" man. He was very conscious of the harsh reality he had to confront as well as the insanity surrounding the *Sung* society. In this sense, the title "poet of patriotism" was not a fair and impartial description.

Patriotism was only one aspect in his works. The *Chien-nan-shi-kao* had other transcendental illusionary dimensions made up of such vivid images as dreams, butterfly, the unyielding warrior and the montage of young and old age.

As an alienated madman his existence was marginal, but he established his identity as a poet under these insane circumstances.

*Lu You* was perhaps the only poet who repeatedly described his life in the rural area as a kind of "*tai-ping* 太平 (peaceful)" existence. To most people of his time, the notion of peace could not be attained

until the country restored its integral territory used to be dwelt by the whole *Han* 漢 race. As *Lu You* portrayed himself as a “madman” who deviated from social norms and values, he could therefore create a kind of peace which became his own reality.

## A Study on *Wu Mei-ts'un* 吳梅村 (Part II)

Ken KOMATSU, Toyama University

The relation between *Wu Mei-ts'un* and *Ch'ien Chien-i* 錢謙益 was quite delicate. Apparently they were intimate friends, and *Wu* was highly esteemed by *Ch'ien*. But if we examine *Wu*'s articles concerning Chien's works, the actual purpose in these praises was more Chien's way of justifying himself than giving honor to *Wu*. Even though *Wu* had much respect for *Ch'ien*, his works revealed certain bitter feelings of jealousy and dislike for *Ch'ien*. *Ssu-k'u-t'i-yao* 四庫提要 regards *Wu*'s poem as written in the style of the *Ch'u-T'ang-ssu-chieh* 初唐四傑. What the *Ssu-k'u-t'i-yao* implied was that *Wu*'s poems, like those of the *Ch'u-T'ang-ssu-chieh*, possessed a unique rhythm characteristic of the poet's personal style.

Among all his works, the most popular pieces that *Wu* had written were his long historical poems which had come to be known as the *Mei-ts'un-t'i* 梅村體 style. These poems dealt with contemporary issues and they therefore enjoyed a wide appeal to the people. In his time, it was fashionable for narratives and dramas to depict realistically historical and social matters, and *Wu* followed this trend in his poems.

Apart from the “*Mei-ts'un-t'i*” style, *Wu* had also composed poems using various formats, but he apparently did not have a good mastery over short poems. In general, *Wu*'s works were said to contain abundant allusions. However, this was true only in the poems he wrote as obligatory social etiquette. The poems which he wrote with sincerity seldom showed traces of classical allusions. While his early pieces indicated strong influences by the classical school, some of his later works were much closer to the *Sung* 宋 style.

It might appear to be puzzling why *Wu*'s poems which aimed at

ordinary human desires, erotic sensations and physical pleasures in sexual intercourse. Perhaps his actual idea of sex exceeded beyond his theories of sexual intercourse as disease and distortion, thus resulting in the impression that his works had trespassed the frame of his theories.

**REVIEW :**

Mair, Victor. H. *Four Introspective Poets, A Concordance to Selected Poems by Roan Jyi, Chern Tzyy-arng, Jang Jeouling, and Lii Bor.*  
—Akihiro MICHISAKA, Mie University

**MISCELLANEOUS :**

Visits to Places Concerning *San kuo* in *Hupei*,  
—Ryuzou UENO, Toyama University

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**BIBLIOGRAPHY :**

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in Japan in 1988.